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The Effect below is really the fusion of 2 separate tricks, both deliver very impressive responses and can be performed individually in a variety of different ways. The Verbal Forcing Technique is similar to the method used by Derren Brown & is explained in his video "The Devils Own Picture Book." The Telephone effect is pure Mentalism.

The Effect demonstrates how the Subliminal Persuasion Techniques of NLP, Hypnosis, & Verbal Manipulation can be combined with traditional Mentalism (Mind Reading & Psychic Illusions, etc) routines, to create something New & More Powerful.

This is just one simple facet of Subliminal Persuasion, there are some much more Exciting possibilities contained within our book "Mind Control NLP & Hypnosis."

Whether you're a performer, Curious about just How these effects are possible, or want to use the persuasion techniques in your normal life, the use of Mentalism can be extremely helpful when performing the real persuasion techniques..

Firstly, Confidence is Absolutely Essential – both you and your subject must have confidence in your abilities. Using Mentalism gives you an opportunity to make 100% sure that you can successfully achieve your goal – this is very important for you whilst Practising & Perfecting your Skills.

Secondly, by performing a couple of Mentalism Tricks first & Convincing your Subject of your Abilities, You Will find much easier to effectively perform, and they Will be much more receptive, to your use of the Real Subliminal Persuasion Techniques.

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Please read on to get a flavour of the Impressive ways that these techniques can be combined – And remember, there are even more effects for sale on our site.

Please also consider the value for money that you receive when you purchase one of our books – There are some terribly expensive magic books out there, and most don't even begin to scratch the surface of the topics that are thoroughly explained in ours.

Thank you!

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Firstly let me thank you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. Its ideal for close up/ street magic and seems to work particularly well in the pub for some reason - if you're anything like me you'll be using it in no time to either impress the ladies or win a few drinks from them!

Obviously you don't have to repeat everything below verbatim; you can adapt it as you feel best. The aim is to have the volunteer arrive at a card predetermined by you, using nothing more than subliminal verbal commands, although there is a handy escape route just in case.

The Effect.

The following description of performing the effect is exactly as I use it, I've explained it as if I'm actually performing it to attempt to give a flavour of what the spectators experience.

I deliberately drive the conversation to the most recent episode of Derren Browns TV show, and let them talk about some of the effects and give their weird and wonderful explanations for them. You could equally well just ask "*Do you believe in telepathy,*" and start from there, it's really dependant upon the situation and the people that you're talking to. If you go with the Derren approach, then you'll find this is most impressive to people who actually believe that he uses psychological techniques to control people's minds – and in some small way that's exactly what you're going to attempt to do in this trick.
The beauty of this trick, is that if your verbal manipulation doesn't work, there's a 100% guaranteed way out, which in itself is a most impressive trick indeed! The conversation usually goes something like this:

Me: *"Yeah, its really clever how he controls people. I can actually do some of the same mind control things that he does."*

Them: *"Prove it."* (the "*prove it*" bit usually comes after a lot of expletives or general mickey taking because people tend to think that you're just trying to show off, and have absolutely no idea of how to perform any of the tricks – in fact many people don't believe that they're tricks at all, which means that you'll impress them even more).

Me: *"Well, okay then, but it'll only work if you genuinely want to see how it's done. If you try to make it not work then it won't work, so just go with me on this and fairly follow the instructions that I give to you. Okay?"*

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Them: *"Alright then!" (*people will usually play along with you if you ask. They don't believe that you can actually do what you claim anyway, and they're pretty sure that you're going to end up looking really stupid, so there's no need for them to try and make things harder for you*).*

Me: *"Okay, I'm going to attempt to influence your thought processes so that you end up thinking of exactly what I want you to, and in order to do that I'm going to ask you to imagine something. What I* ***really need*** *for you to do is to just listen to what I say* ***before*** *you actually start to imagine anything. Is that clear?"*

Them: *"Yeah, Okay"*

Me: *"Right. First of all then, I want you to make this picture really big and bright, and colourful, and vivid. You need something to draw the picture on, so imagine walking into a room and there high up above your head is a large – really big, kind of a screen."* (at this point make a shape with your hands to symbolise it) *"Like a big piece of rectangular card that you can draw your picture on. You might need to tilt your head back and pull your neck in to be able to see it all, it's such a big piece of card. Do you have it?"*

Them: *"Yes."*

Me: *"Okay, well remember, don't start to draw it yet, wait for my instructions, but the picture that I want you to draw on your card, and remember, make it as big and bright and colourful as you can, is a certain playing card."*

Them: *"Okay."*

Me: *"Right, start making your picture by writing in the little symbols in the corners, you know the ones marking the value of the playing card,"* (wait for them to acknowledge this)*, "and then fill in the rest of the picture, with plenty of colour and detail. Let me know when you've done making it"*

Them: *"Okay"*

Me: *"You've got it, your sure?"*

Them: *"Yes."*

Me: *"Right, well hopefully this has worked. Which card did you get?"* (try and look as sincerely expectant, and yet unsure as you can manage at this point – it directs suspicion away from the idea that it's just an out and out trick).

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Them: *"You want me to tell you?"* (God knows why, but they almost *always* ask you this!)

Me: "*Yes, that's right*."

If all has gone well they will now say:

Them: "The King of Diamonds."

In which case you say:

Me: *"Look inside my top pocket here and take out the card."*

They are now completely amazed that you have just one card in your pocket, and it is indeed the King of Diamonds.

If things didn't go as according to plan and they chose something else, say the 6 of clubs for example, smile with a confident, and ever so slightly smug expression on your face, and continue with:

Me: *"That's amazing! I've been wanting to try it out for a while but I honestly didn't know if it'd work or not. Before I came out tonight I told the wife* [or whoever you choose] *that if I could pluck up enough courage to try this, I'd try and make you think of the 6 of clubs. Let me ring her up and prove it."*

You now ring your beloved and say:

Me: *"Hello, Suzy? Just tell Mike* [or whoever it was] *which card I was going to make them think of before I came out tonight."*

Hand over the phone to Mike and watch the expression on his face as your other half says: *"He said he was going to make you think of the 6 of Clubs Mike."*

You'll now have them eating out of the palm of your hand and at a total loss as to just how you achieved it.

You might get asked to perform it again, but the best defence if they ask is to say that you used embedded subliminal commands in the instructions, and that you would only be able to make them pick the same card again. If they actually picked the King of Diamonds then you can explain it properly, if they picked something else then just make something up and it will seem even more impressive than if things went as according to plan!

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The Secret.

This effect is a very appealing one because it allows you to attempt and practise the art of true verbal manipulation, whilst at the same time providing you with a very subtle and elegant way to correctly divine the chosen card if the verbal force doesn't work. It is always a problem with very bold or direct magic, that if it doesn't work exactly right, then you may look & feel really rather foolish, and so this kind of escape route should encourage people to experiment and practise the more bold techniques that sometimes seem too risky for many performers. The ultimate aim is that the volunteer arrives at the card that you desire from your use of verbal direction. If this doesn't happen, there is a convenient way out of it for you to avoid any embarrassment.

It's important, as with all magic, to make everything as normal and natural as you can. You need to make this a part of an ordinary conversation as much as is possible, and you may need to do a little acting at some points to feign amazement, etc, but its also important not to overdo it.

The verbal force is really not too difficult to understand, and once you have the general idea you will find it easy to create your own forces for virtually any card that you desire. I have chosen the King of Diamonds because it is quite an easy one to do, it highlights the techniques very well, and it is also a commonly chosen card amongst men, which should further encourage you to try and develop this skill further – it helps tremendously when you can see, and feel, that the verbal direction works once that you have confidence in attempting it.

The general idea with the verbal force is that you are attempting to either use words that will push the person in a particular direction without being too obvious, or you are carefully choosing the wording, so that words that *sound like* the value you want to force are used, or when spoken quickly the end of one word and beginning of the next produce the sound of the value (see the highlights in the text below to see what I mean).

When forcing cards, you need to start by pushing the person towards the colour of the suit. Words like "bright, colour, vivid, etc" convey the idea of colour, which usually leads people to red and either hearts or diamonds. Words like "shadow, outline, white, etc" convey the idea of black [and white], which leads them to clubs or spades.

You'll also notice in this example much use of the words "picture, big, high, large, etc" to try and suggest the idea of a big value, picture card.

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Words such as "ma**king,"** and phrases like "*tilt your head back and pull your nec**k in,**" **[k-in**(g)**]** should be spoken with a slight emphasis on the "king" part or sound of the word, and also a slight change in the pronunciation, or the speed of speech for the "sleight of mouth" to make them sound slightly more like the required word than they should normally.
I guess that it becomes a little like Cockney Rhyming slang – Consider the following example [from another Derren trick at the Art Gallery] and see if you can come up with the famous person (answer right at the end). Repeat the words "Someone else" over and over, but change the pronunciation slightly so that it sounds like "Someone Elze." Don't think too much about the spelling, it's the sound that matters. Note how, in the context of trying to identify a person, the meaning of "Someone else" now changes to "Someone [i.e. first name something] – Elze." This obviously helps tremendously. If I said "someone Blair" I'm sure you'd have no trouble coming up with the rest of the name. **[For a FREE Transcript of the Art Gallery Effect, Please email].**

Let's look at the script with the force words & phrases highlighted:

Me: *"Okay, I'm going to attempt to influence your thought processes so that you end up thinking of exactly what I want you to, and in order to do that I'm going to ask you to imagine something. What I **really need** for you to do is to just listen to what I say **before** you actually start to imagine anything. Is that clear?"*
[This is to encourage them to work with you – if they decide to just say anything that comes into their mind then you have no chance of winning]

Them: *"Yeah, Okay"*
[Make sure you have agreement]

Me: *"Right. First of all then, I want you to make this picture really big and bright, and colourful, and vivid. You need something to draw the picture on, so imagine walking into a room and there high up above your head is a large – really big, kind of a screen."* (at this point make a shape with your hands to symbolise it) *"Like a big piece of rectangular card that you can draw your picture on. You might need to tilt your head back and pull your neck in to be able to see it all, its such a big piece of card. Do you have it?"*
[When you symbolise the screen with your hands, tilt it slightly to make more of a diamond shape and hold this up to them briefly – like when a film producer makes a square with his hands to see the camera perspective. If you're using hearts, clubs, etc, then instead quickly & nonchalantly draw the suit in the air as you talk about them visualising drawing the suit on their card. If done right, they will subconsciously realise which suit you were directing them to]

Them: *"Yes."*

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Me: *"Okay, well remember, don't start to draw it yet, wait for my instructions, but the picture that I want you to draw on your card, and remember, make it as big and bright and colourful as you can, is a certain playing card."*

Them: *"Okay."*

Me: *"Right, start making your picture *by writing in the little symbols in the corners, you know the ones marking the value of the playing card,"* (wait for them to acknowledge this), *"and then fill in the rest of the picture, with plenty of colour and detail. Let me know when you've done making it"*
[*The suggestion of "writing the little symbols" is very different to "fill in the numbers" – the very use of the word "writing" suggests letters, and the use of "symbols" suggests that it is something other than numbers. "Plenty of detail" suggests a complex picture, which would be at odds with a simple numbered playing card. If it is a number, draw this quickly in the air a couple of times, as you did with the suit (above)]

Them: *"Okay"*

Me: *"You've got it, your sure?"*

Them: *"Yes."*

Me: *"Right, well hopefully this has worked. Which card did you get?"* (try and look as sincerely expectant, and yet unsure as you can manage at this point – it directs suspicion away from the idea that it's just an out and out trick).

Hopefully the above demonstrates the ideas behind a verbal force, and should also give you some ideas to consider if you decide to make your own. If the person has thought of the card you were forcing then that's great, if not you move onto the telephone call. This is a beautiful and elegant way to arrive at the correct card. It is performed as follows:

Like all good magic the secret is devilishly simple yet very difficult to figure out. It relies, like a lot of good magic, upon people accepting things which are common to them without question. In this case the secret to the effect is the telephone call itself.

Obviously because the chosen card could be any one of 52 you can't ring a recorded message or choose between 52 recorded messages! The person that you ring is necessarily a person who is actually a confederate of yours who is assisting with the effect.

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This fact alone still doesn't help with the arrival at the value of the card. Well this is where the simplicity and subterfuge come into play. Basically, when you ring someone, they answer the phone and you start talking straight away. This is the accepted way that everyone expects a phone conversation to unravel, and this is how you are able to help your accomplice arrive at the selected card. If you think back to the conversation earlier, the dialogue was:

Me: *"That's amazing! I've been wanting to try it out for a while but I honestly didn't know if it'd work or not. Before I came out tonight I told the wife* [or whoever you choose] *that if I could pluck up enough courage to try this, I'd try and make you think of the 6 of clubs. Let me ring her up and prove it."*

You now ring your beloved. The first thing you say on the telephone is:

Me: *"Hello, Suzy?"*

This is because someone has just answered the phone at the other end, right? WRONG!! Your spectators think that they are seeing and hearing a normal telephone conversation, like the thousands that they've made themselves. Using the previous example of the Six of Clubs, if they could hear both sides of the conversation after you've rung the number this is what they'd actually hear:

Wife: (having just answered the phone and having seen it's your number calling): *"Ace…..2…..3……4…..5…..6…"*.

Me: *"Hello, Suzy?"*

Wife: "*Hearts……Diamonds……Clubs……"*

Me: *" Just tell Mike* [or whoever it was] *which card I was going to make them think of before I came out tonight."*

Hand over the phone to Mike and watch the expression on his face as your other half says: *"He said he was going to make you think of the 6 of Clubs Mike."*

And there you have it. By acting as though the phone is still ringing while your confederate is running through the cards, you've arrived at the value of the card by interrupting her with your first words. She then moves onto the suit and by interrupting her again you very quickly have the value and suit your victim chose! It seems like a normal conversation and there seems to be no way you could have helped with arriving at the card, and struggle as they may 99.9% of spectators will not be able to work out how it was done! You can perform it over and over again with 100% confidence that your accomplice will get it right every time.

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Tips

Just a few minor details here that I've discovered along the way to make this run a little more smoothly.
Firstly, people have a natural tendency to pick certain cards. For example, if asked to just name any card without any coercion whatsoever, a woman is highly likely to pick the Queen of Hearts, and a man is highly likely to pick a King (or the obligatory Ace of Spades). Whether this is because we have a subconscious desire to pick a card that somehow matches the personality that we want people to see in us is questionable, but it certainly helps when first starting to practise with verbal forces, if you choose one of these cards. However, because of this apparently easy way to narrow down the likely choices, don't be tempted to stick a different card in each pocket. It will look decidedly odd if you have to stand up and ask someone to remove the card from your left bum cheek pocket – "no, not that one, the other one!" – you get the picture. It isn't going to take long before someone asks what you have in the other pockets, and if you can't turn them out then the games over. The beauty of the phone call escape is that you have ***no need*** to try and cover as many options as possible. If they don't go for the card that you want to force on them, just make the phone call and all's well.

Another possible scenario along these lines, is that someone will speculate *"I bet everyone chooses that card."* This is even more likely if you've used a verbal force that does indeed involve a commonly chosen card like a picture card or an ace, or if more than one person visualised the same card. A rather elegant way out of this is to follow up the accusation with something like this:

You: *"Well actually, although it might seem that way to you, I know that it worked perfectly well, and I can prove it to you. Although I was trying to force that particular card into your mind, I also used a kind of Neuro Linguistic Programming technique to subliminally embed suggestions of a* ***second*** *card into the instructions. Now I doubt that you all picked up that one, but Mike should have because I was directing the mind control at him. You should have subconsciously picked up another card Mike, not a picture card, but just a normal, run of the mill one. Without thinking about it, which playing card comes into your mind right* ***now****?"* (You could snap your fingers in front of his eyes to make it more dramatic if you like).

Mike: *"The 4 of spades."* [or whatever he says].

You: *"****RIGHT!*** *I knew that none of you would believe me, so I told the wife before I came out. Let me prove it!"*

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You now continue with the telephone part of the ruse, and watch his face when she tells him the correct card! The effect when you have doubting friends like this is actually much stronger than if you just perform the trick without anyone making accusations!

Secondly, when performing the "drawing in the air" of the suit and the number, you really want to make sure that the person is looking you in the eyes. This not only helps to convey the idea that you are performing some kind of direct telepathic/hypnotic/ mind control feat, but it also means that the person is not directing all of their attention towards the movement of your hand. This is quite important because if they consciously watch the movement, they may well spot it, but with their attention focused onto something else, the drawing is only captured by the peripheral vision and the subconscious mind. This has an effect similar to a pattern interrupt in NLP, or an indirect suggestion in hypnosis, in that the suggestion is not critically analysed by the conscious mind. Because it is busy doing something else, the subtle command slips right past the persons critical censor and into the subconscious where it is acted upon (this is explained in much deeper detail in my other book "Mind Control NLP & Hypnosis").

Thirdly, when performing the telephone call part of the trick, I always make sure that my accomplice starts with the value of the card. This is because there are 13 possibilities compared to only 4 suits. If you're partner gets the suit first and the card was say a King, there'd be quite a delay between saying hello, and before you asked your partner to name the card, and I feel that this would almost definitely arouse suspicions as being a little odd. By starting with the value you've already worked through the most cumbersome part when it appears that the phone has only just been answered. The suit then takes only a couple of seconds to arrive at and the whole performance is very fast, crisp, and gives no clue to how the card was arrived at.

Once you've practiced this a couple of times with your accomplice there's not really anything to go wrong. The only thing that I've had happen is that my accomplice forgot she was my accomplice, and started having a normal conversation when she answered the phone. We decided that if this happened again I would just remain silent instead of saying anything which should remind her to start the count. I don't like the idea of coughing or clearing my throat because that could be construed as some kind of code to determine the card.

It just takes a little bit of thought beforehand to make sure you know exactly what you're going to do if this ever happens, and being fore-armed certainly helps to take the pressure off!

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And finally, it's a good idea if possible to ring your accomplice prior to any intended performances. There's nothing worse than approaching someone, going through the spiel, and then finding that there's no-one at home when you ring your partner – it can make you look and feel rather silly!

Have Fun!

Answer:

(The answer to the previous example was, of course, "Orson Welles" [Someone-Elze]. The effect was performed in the first series in the art gallery. An artist correctly identified who was depicted on Derrens covered painting).

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